PREMIERE NUMBER

MOTION PICTURE TIMES

VOL. I.
December Fifteenth

NO. I.
Nineteen-Nineteen

Dedication!

FROM the rank and file of the honest and the ambitious to the position of power which is the deserved reward of those who have violated neither trust nor principle, has risen Lewis J. Selznick, to whom the premiere number of MOTION PICTURE TIMES is dedicated.

Against the tides of time and the fighting chances which strong men are proud to engage, Lewis J. Selznick has held honor and faith as the greatest things in life.

His friends in particular and the industry in general hail this pioneer of pictures as the inspirational genius who has pointed the way to bigger and better successes; the man who has considered the welfare of others as the stepping stone to his own goal of dominant leadership.

Lewis J. Selznick stands squarely on performance and deed! He is the Man of the Hour, the dependable pendulum which moves *the times!*

PUBLISHED SEMI-MONTHLY BY
MOTION PICTURE TIMES PUBLISHING CO., INC.
729 SEVENTH AVENUE, NEW YORK

SELZNICK PICTURES

The power of personality and the infinite charm of stories taken from the chapters of Life itself are among many valid reasons why Selznick Pictures

CREATE HAPPY HOURS

The inherent magnetism and finished talents of the screen's most versatile stars are given brilliant performance in productions always notable for their distinctiveness, realism and genuine heart appeal.

Selznick Pictures combine ***art*** with commercial progress and profit!

Let's Go!

MOTION PICTURE TIMES

Membership Pending—Audit Bureau of Circulations

Published Semi-Monthly By
Motion Picture Times Publishing Company, Inc.
Editorial and Business Offices:
729 Seventh Avenue, New York

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The Service and Showmanship columns of MOTION PICTURE TIMES are governed by the wholehearted support and intimate counsel of the following leaders in motion picture presentation, who generously consented to serve on an Advisory Committee for the explicit purpose of maintaining the highest accuracy in the transmission of news and views on successful showmanship.

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Theodore F. Hays, Strand Theatre, Erie, Pa.
I. I. Goldsmith, Palace Theatre, Saratoga Springs, N. Y.
M. E. Comerford, Regent Theatre, Scranton, Pa.

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EDITORIAL PAGE
TOPICS OF THE TIMES

Time for The Times!

THE advent of MOTION PICTURE TIMES into the field of trade journalism is a timely tribute to the persistent progress and prosperity which the industry has enjoyed since the dawn of the new and higher level in picture producing and presentation.

MOTION PICTURE TIMES answers the roll call with the determined vigor and confidence that establishes leadership and reflects the dominant spirit of American enterprise.

Its editorial and news platform is built on the concrete foundation of independence and broad vision. Retrospect has no voice in modern times, nor has it either place or space in MOTION PICTURE TIMES. Generalship and victory in Big Business is measured not only by resources and powerful influence, but by the mental capacity to peer far into the future and the physical energy and ambition to shape the present according to the requirements of the morrow.

The publishers point to MOTION PICTURE TIMES as the forecast of the future, with its mission and purpose definitely designed to mirror the successful showmanship and report the activities which lead to the achievement of profit and progress for those who are alert to the significance of *the times.*

Welcome, Advisors!

IN presenting MOTION PICTURE TIMES for the interest and approval of the industry, the Editors extend their straight-from-the-heart thanks and appreciation to those exhibitors who promptly and graciously volunteered their services on the Board of Advisors.

Cooperation is the hub around which the wheel of success revolves. Comradeship and implicit faith in the purpose and performance of others is the one unbreakable link which unites and advances.

In joining the honorary advisory committee whose first function is the critical scrutiny of all news and showmanship appearing in MOTION PICTURE TIMES, the exhibitors listed on a preceding page are rendering a sincere service with the interest of the industry and the betterment of brother-exhibitors as the sole reward.

The personnel of the exhibitors' advisory board is an excellent example of the distinctiveness and importance of MOTION PICTURE TIMES. Gentlemen of position and prestige lend their support and counsel only where there is incentive to do so.

In welcoming each member of the advisory committee, the Editors also convey their respects and wholehearted appreciation of the rousing reception accorded by all exhibitors over the announcement of publication.

It is encouraging—a stout stimulant to the fulfilment of our ideals!

* * *

Heads—You Win!

OPINIONS may vary on the right and might of prohibition, but the motion picture exhibitor has no cause for complaint—especially if his cellar is secured and his bank large enough to hold the additional profits which are accruing from the demise of the "little spot around the corner."

In every community, motion picture theatres are supplanting the well known and familiar place-de-la-*conversation.* Men must mingle, but silence is golden when seated comfortably alongside the opposite sex with a dashing hero or perfumed heroine to take one's mind off the more or less annoying subject of the wreath on the door of the "little spot around the corner." A plain case of *tails* you lose and heads you win! Get your share!

The Fourth Estate!

Volume One Number One
December 15, 1919

* * *

Let's Go!

THAT'S the new slogan adopted by the Selznick company to stir impulses to decisions.

Let's Go!

—To theatres where quality rules.

—To exhibitors who are discreet in the selection of subjects.

—To houses that observe modern methods in presentation and accommodation.

—To the busy thoroughfares where life hums with exhuberant anticipation and enjoyment.

Let's Go! might be exploited as the slogan of all America as well as that of a leading company in a leading industry.

It invites initiative and sharpens the appetite for all that is tasteful and nourishing in clean, wholesale diversion.

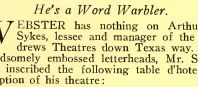
Let's Go!

HITTING THE HIGH SPOTS

Newsy Tidbits Served Fresh While You Wait!

He's a Word Warbler.

WEBSTER has nothing on Arthur J. Sykes, lessee and manager of the Andrews Theatres down Texas way. On handsomely embossed letterheads, Mr. Sykes has inscribed the following table d'hote description of his theatre:



"The rendezvous of analytical and discerning devotees of superlative camera achievements, acts, artists and attractions.

Mr. Sykes has missed his vocation. We could use him as a star press agent!

* * *

New Panthion Theatre.

H. C. HORATER is acknowledging congratulations upon the opening of the new Panthion Theatre in Toledo. The Panthion is operated in conjunction with the Alhambra and joins the ranks of the country's largest and most pretentious motion picture institutions.

* * *

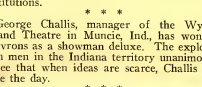
George Challis, manager of the Wysor-Grand Theatre in Muncie, Ind., has won his chevrons as a showman deluxe. The exploitation men in the Indiana territory unanimously agree that when ideas are scarce, Challis will save the day.

* * *

Lamar's Prize Automat.

THE Bijou Theatre has a way all its own in the little town of Lamar, Missouri. Everything is operated by electric buttons. The girl in the box-office pushes button A and the piano pounds away. Button B angers the news weekly and off it goes. Button C aggrevates the feature film while a Ford speedometer suffocates in tabulating the number of ticket purchasers.

Manager Wagner recently featured a picture showing his four-year-old son inspecting



film on his letterheads. "Automat"—thy name is Bijou!

* * *

There is no truth in the rumor that the wardrobe women at the Selznick Fort Lee Studios have gone on strike for shorter hours and better figures!

* * *

You Guessed It!

THE enterprising Selznick press department hands us this one: Owen Moore, during the filming of exterior scenes for "Piccadilly Jim," went fishing one day and lost a diamond ring in the stream. A week later he caught a speckled trout and the ring was found inside the fish.

* * *

One to Eight!

W. J. LYTLE, San Antonio's distinctive showman, is celebrating his eighth anniversary as a motion picture exhibitor. Back in 1911, Mr. Lytle started his showmanship career with one small theatre. Today he operates and directs eight modern houses and is casting longing glances at more. He's considered one of the lone star state's most progressive film magnates.

J. N. Phillips has originated something new in exploitation. Mr. Phillips promises to "tip us off" very shortly.

* * *

Toluca, Illinois, is proud of W. E. Barricklow, manager of the Majestic Theatre. W. E. B. believes in showmanship and practices it! Nuf sed!!

* * *

Reynolds Maxwell, manager of the Electric Theatre, Joplin, Mo., hastens to write that he's anticipating ALL issues of Motion Picture Times. Here's hoping realization meets anticipation!

* * *

Here's "A Regular Exhibitor!" Sam White's his name and he knocks 'em down and drags 'em in in the neat little town of Keytesville, Mo.

* * *

William C. McIntire, who pilots the Rose Theatre, Fayetteville, N. C., defends the press dope sent out by film companies. "I read it all and use it," says Mr. McIntire, "because no exhibitor can be successful without advance knowledge of what a picture's all about." Logical reasoning, say we!

* * *

The Royal Theatre is the "hub of attractions" in Lehi, Utah. Manager S. J. Goodwin sees to that!

* * *

"I'm ahead of the Times," cables Frank Worth, the progressive manager of Middelburg's chain of theatres in West Virginia. The Times keeps abreast of the times, so we accept the challenge.

* * *

Crystal Theatre, Humboldt, Neb., doffs its cap to the service rendered by Select. "Those Selectites are always on the job," flashes Messrs. Klossner and Butterfield, the proprietors.

* * *

H. N. Spurgin holds down two jobs—and does it well. He's associated with the United States Railroad Administration in the day and runs the Palace Theatre, Waggoner, Ill., at night. Enterprise? You said it!

* * *

Wireless to Dolly Spurr, Marion, Indiana's fighting "exhibitress": If you need assistance in combating the Sunday closing law, call on Sidney S. Cohen! He's always open to a friendly scrap or two.

* * *

A Timely Tribute.

NOVEMBER was a gala period for the Select company. Sam E. Morris and Charles R. Rogers, General Manager and Director of Sales, respectively, presented Lewis J. Selznick with a tribute in the form of the biggest week's business in the history of Select.

The entire Select sales organization participated and Messrs. Morris and Rogers labored overtime to purvey the pep that brought home the contracts bulging with big bookings.

AT PRESS TIME

New Producing Company!

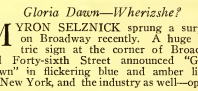
LEWIS J. SELZNICK and L. Lawrence Weber have formed a new producing organization under the name of Weber Productions, Inc. Mr. Selznick is Treasurer of the new company, with L. Lawrence Weber as President.

Edith Hallor, popular stage favorite and former star of the Morris, Comstock and Gest success, "Leave It To Jane," has been placed under a long term contract to appear in six pictures a year, the first of which is "Children of Destiny," adapted to the screen by Dr. Cyrus Townsend Brady.

Production is now under way at the Peerless Studios in Fort Lee, N. J., under the supervision of Bobby North.

Gloria Dawn—Wherizshe?

MYRON SELZNICK sprung a surprise on Broadway recently. A huge electric sign at the corner of Broadway and Forty-sixth Street announced "Gloria Dawn" in flickering blue and amber lights. All New York, and the industry as well—opined



that Mr. Selznick had landed a sixth star to his list of luminaries. But lo! Several days later, it was announced that the name "Gloria Dawn" graced the sign only for the purpose of "shooting" an exterior scene for Olive Thomas' forthcoming vehicle, "Out of the Night." Miss Thomas has the role of Gloria Dawn, a musical comedy stepper and it was necessary to startle New Yorkers in order to land the "local color."

* * *

Nothing to Do!

J. S. JOHNSTON, Advertising Director for the Finkelstein and Ruben circuit, is a charter member of the "work-and-push" brigade. Writes J. S. to the TIMES: "Our circuit has almost doubled in size and I handle advertising for twenty-five theatres—two in Duluth, ten in Minneapolis and thirteen in St. Paul. I'm so busy that I've been at home but two evenings in five weeks and have had supper at home only three times in that period."

The life of a film man is indeed an easy one!

* * *

An Eye for Class!

THE Prince of Wales has cast his vote that Elsie Janis is "A Regular Girl." H. R. H. accepted Miss Janis' invitation to view her Selznick Picture, "A Regular Girl," on board H. M. S. Renown—and the heir to England's throne promptly sent out the S. O. S.—BECAUSE, "A Regular Girl" threatened to capture the hearts of the Prince's right royal escorts and spoil matrimonial aspirations in Great Britain.

* * *

Select's London Home.

SELECT PICTURES, LTD., of England, has acquired a long-term lease on the three top floors of Lloyd's Bank Building in the heart of the London commercial district. The transaction was reported by cable from Maxwell Milder, Vice-President of Select Pictures, Ltd., of London. The new offices will serve as the distributing center for England, Scotland, Ireland and Wales.

* * *

It Cost Money, Too!

THE biggest set ever constructed for picture was used in filming Olive Thomas' forthcoming Selznick production, "Out of the Night." The entire floorspace of the Selznick Fort Lee Studios was used in effecting a wonderful "Midnight Revue" in which

the original cast of the Greenwich Village Follies entertained several hundred "extras" under the direction of John Noble. Miss Thomas danced in the good old "Follies" way and several newspapermen who visited the studios during the big shots exclaimed: "Why spend three-fifty to see Ziegfeld's bunch when Selznick puts on a bigger bet—free!"

Leading Exhibitors Active in Support of Times; Hearty Response Meets Word of Publication

Large and Small Showmen in All Localities See Vital Need for New Magazine to Promote Best Interests of Service and Showmanship—Intimate Cooperation Pledged by All

JOHN H. KUNSKY
Advisory Board

JAKE WELLS
Advisory Board

THOMAS FURNISS
Advisory Board

JACK EATON
Advisory Board

EDWARD A. ZORN
Advisory Board

THAT MOTION PICTURE TIMES is destined to win a permanent place in the favor of the exhibitors of America is firmly attested in the flood of congratulatory letters which resulted from the announcement of publication. Large and small theatre owners in every section of the country responded to the requests for cooperation.

The following excerpts from letters reflect the enthusiasm of showmen who see vital need for a trade magazine which has pledged itself to serve the best interests of motion pictures and their exhibition:

W. S. McLAREN, Majestic Theatre, Jackson, Mich.: "Mighty glad you are taking a step forward in the publication of a real service magazine. The best of success to MOTION PICTURE TIMES, its publishers and editor."

* * *

CHARLES D. COOLEY, Strand and Grand Theatres, Tampa, Fla.: "I must congratulate you on your new undertaking. I hope all exhibitors will appreciate the efforts you are putting forth. Put me on the subscription list for life."

* * *

LOUIS R. GREENFIELD, United Theatres Asso.: "I assure you I will be glad to serve on the Advisory Board of MOTION PICTURE TIMES. I will co-operate in every way to insure the success of this new publication."

* * *

ROSS D. ROGERS, Dye, Ford & Rogers Theatres, Amarillo, Tex.: "Will be glad to receive MOTION PICTURE TIMES and will read it carefully, giving you at all times whatever opinion I may have for the betterment and improvement of the publication. Best wishes for the big success of the Times."

* * *

RALPH RUFFNER, Rialto Theatre, San Francisco: "Hey, there! You know me, Al! Count on me for all the dope I can scrape together. May MOTION PICTURE TIMES scoop the field."

* * *

BERNARD DEPKIN, Jr., Parkway Theatre, Baltimore: "Plenty of room for one more! My best wishes for the success of MOTION PICTURE TIMES."

* * *

S. BARRET McCORMICK, Circle Theatre, Indianapolis: "Wish you the greatest success with MOTION PICTURE TIMES and will be very glad to serve on the exhibitors' Advisory Board."

FRANK L. NEWMAN, Newman Theatre, Kansas City: "We will be more than pleased to serve on Advisory Board of MOTION PICTURE TIMES. We are confident that it is bound to be everything you bespeak for it and take this opportunity of wishing the publication the utmost success."

* * *

GEORGE C. WARNER, Ideal Theatre, Columbia, S. C.: "I am glad to co-operate in any venture that will benefit the exhibitors in general. Put me on the mailing list for MOTION PICTURE TIMES and rely on me for contributions."

* * *

JULES ALLEN, Allen Enterprises, Toronto, Can.: "I shall be pleased to serve as an honorary member of the Board of Advisors of MOTION PICTURE TIMES."

* * *

W. E. MANNING, Bijou Theatre, Beach, N. D.: "I am sure that MOTION PICTURE TIMES will be of great value to exhibitors."

* * *

W. S. BUTTERFIELD, Bijou Enterprises, Battle Creek, Mich.: "Will be glad to assist you in making MOTION PICTURE TIMES a pronounced success."

* * *

JAKE WELLS, Colonial Theatre, Richmond, Va.: "Will consider it a privilege to serve on the Advisory Board of MOTION PICTURE TIMES. We will comment on any inconsistencies which may appear."

* * *

L. D. JOEL, Casino and Liberty Theatres, Jacksonville, Fla.: "I will serve on the Board of Advisors of MOTION PICTURE TIMES as I consider it a high honor to do so."

* * *

HARRY M. CRANDALL, Crandall's Theatres, Washington, D. C.: "I will be more than pleased to serve on the Advisory Board of MOTION PICTURE TIMES."

* * *

THOMAS FURNISS, Brunswick Amuse. Co., Duluth, Minn.: "Use me in any way you see fit for MOTION PICTURE TIMES. I'm with you thick and thin."

* * *

CHARLES SESONSKE, Glove and Family Theatres, Gloversville, N. Y.: "I gladly accept the honorary membership to your Board of Advisors, and trust that MOTION PICTURE TIMES will be a great success."

* * *

E. O. WEINBERG, Strand Theatre, Buffalo: "Thank you for the honor of placing me on the Board of Advisors of MOTION PICTURE TIMES. I will do all I can to promote this magazine."

HARRY M. CRANDALL
Advisory Board

HAROLD B. FRANKLIN
Advisory Board

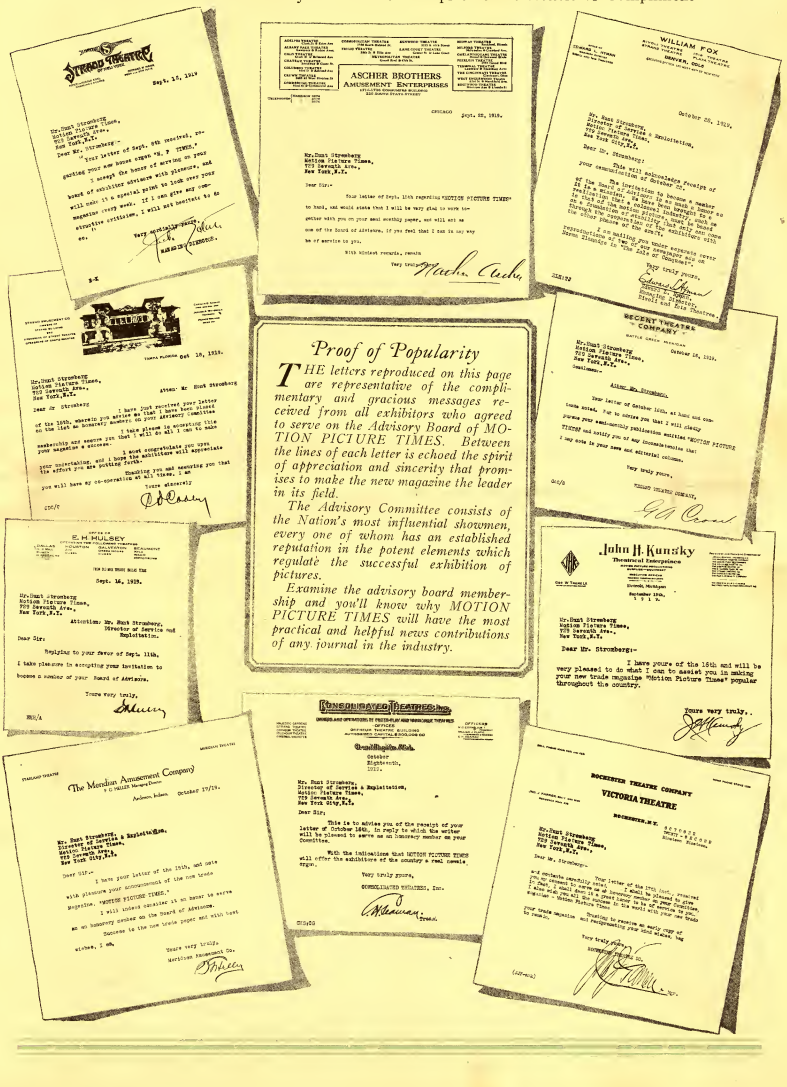
EDWARD A. McLAREN
Advisory Board

RALPH RUFFNER
Advisory Board

FRANK NEWMAN
Advisory Board

Blazing the Trail for Co-operation That Wins!

Advisory Board Members Look to Motion Picture Times for Further Advance of the Traditions of a Great Industry—Facsimiles of Representative Letters of Compliment



Proof of Popularity

THE letters reproduced on this page are representative of the complimentary and gracious messages received from all exhibitors who agreed to serve on the Advisory Board of MOTION PICTURE TIMES. Between the lines of each letter is echoed the spirit of appreciation and sincerity that promises to make the new magazine the leader in its field.

The Advisory Committee consists of the Nation's most influential showmen, every one of whom has an established reputation in the potent elements which regulate the successful exhibition of pictures.

Examine the advisory board membership and you'll know why MOTION PICTURE TIMES will have the most practical and helpful news contributions of any journal in the industry.

Exhibitors Rally to National Picture Theaters, Inc; Nathan Ascher Elected a Vice-President and Director

Cooperative Company Founded by Lewis J. Selznick Reaches High Mark in Membership —Leading Showmen Active in Support.

LEWIS J. SELZNICK'S organization of National Picture Theatres, Inc., has struck a responsive chord throughout the motion picture industry. The industrial importance and popularity of the new cooperative institution may be measured by the announcement from New York headquarters that a membership list reaching the thousand mark has already been obtained.

Nathan Ascher, President and General Manager of Ascher Brothers' enterprises of Chicago, was the first nationally known magnate to be elected one of the vice-presidents and directors of National Picture Theatres, Inc. The tremendous financial resources and the wholehearted support of Mr. Ascher and the organization of which he is the head, have been pledged to the administration and active support of the association.

Exhibitors Benefit by Unity.

The formation of National Picture Theatres, Inc., is the culmination of Lewis J. Selznick's cherished ideal based on his intimate study of the requirements of exhibitors and a reciprocal confidence and respect which has grown firmer with the passing of years.

"National Picture Theatres, Inc., offers a plan that enables the exhibitor to reach that position of power to which he is entitled," says Mr. Selznick. "A plan which, if he will adhere to it loyally and with his whole energy and enthusiasm, will let him say what he wants and will put him into a position to get it.

"I want to see the exhibitor with a franchise for as many pictures, and for the kind of pictures, he wants; a franchise that will give him pictures that he will own at a cost bound to be moderate because it is shared by thousands."

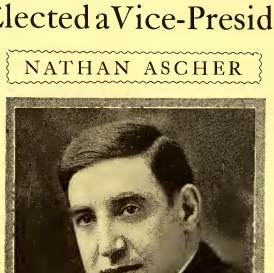
Norma Talmage Special Enjoys Record Bookings

NORMA TALMADGE'S latest Select special, "The Isle of Conquest," adapted by Anita Loos and John Emerson from the story by Arthur Hornblow, is proving one of the most successful of the Talmadge productions, according to statistical reports from Select branches.

Many exhibitors have doubled their runs with "The Isle of Conquest" owing to the unusual and distinctive role portrayed by Miss Talmadge. As the victim of an enforced marriage and later shipwrecked and thrown upon a desert island at the mercy of the man she loathes, Miss Talmadge gives the most brilliant performance of her screen career.

"She Loves and Lies," adapted by Grant Carpenter and Chester Withey from the story by Wilkey Collin, is the forthcoming Norma Talmadge special, set for release at an early date through Select branches.

NATHAN ASCHER



NATHAN ASCHER, President and General Manager of Ascher Brothers enterprises of Chicago, and a Vice-President and Director of National Picture Theatres, Inc., recently celebrated his tenth anniversary as a motion picture man-of-affairs.

Starting in the fall of 1909 with two small theatres, he at once recognized the importance of providing patrons with elite entertainment at moderate prices, resulting in a following and subsequent success that has added some sixteen or eighteen theatres to his circuit.

Among the theatres controlled by Mr. Ascher are the Adelphia, Albany Park, Calo, Chateau, Columbus, Cosmopolitan, Crown, Frolic, Kenwood, Lane Court, Metropolitan, Milford, Oakland Square, Peerless, Rosewood, Terminal, Commercial, West Englewood, Roosevelt. The Roosevelt is a new theatre, soon to be ready for the public, and will be one of the industry's most elaborate and spacious picture institutions.

Selznick Gets Injunction Against Distribution of "Eyes of Youth"

HONORABLE LEARNED HAND, Judge of the District Court of the Southern District of New York, handed down a decision in which he granted the application of Lewis J. Selznick and the C. K. Y. Film Corporation for a preliminary injunction restraining the Equity Pictures Corporation from distributing "Eyes of Youth" and future Clara Kimball Young pictures and from distributing, exhibiting or otherwise exploiting such pictures unless it furnishes a surety company bond of $25,000 for each such picture, for the protection of Selznick and the C. K. Y. Film Corporation during the pendency of the suit.

This decision means that the Equity Pictures Corporation, if it intends to continue the distribution of Clara Kimball Young pictures, must immediately put up a surety company bond for $25,000 on account of "The Eyes of Youth" and must put up a similar bond upon the release of every subsequent Clara Kimball Young pictures.

Judge Hand's decision is the result of a counter suit filed by Lewis J. Selznick and the C. K. Y. Film Corporation in which it was alleged that a conspiracy existed between Miss Young, the Fine Arts and the Equity Pictures Corporation to deprive Mr. Selznick and the C. K. Y. Film Corporation of the fruits of their settlement contract with Miss Young among other things which have already been stated to exhibitors and the trade.

"Just a Wife" and "Blind Youth", First Two Releases, Under Way at Coast Studios —Officers to Designate Release Schedule.

Production Plans.

Harry Rapf, in charge of production at the Selznick West Coast Studios, announces that "Just a Wife," from the pen of Eugene Walter, is the first attraction to be released through the branches of Select Pictures Corporation to the members of National Picture Theatres. It is scheduled for release on January 1. Kathleen Williams one of the screen's most versatile and popular favorites, and Roy Stewart, hero of many Western "thrillers," head a notable cast of leading players. "Just a Wife" is nearing completion under the direction of Howard Hickman, noted director of box-office features.

"Blind Youth," by Lou Tellegen and Willard Mack, is announced as the second National release, on January 15. It is a vivid picturization of the famous stage success in which Lou Tellegen scored his most decisive personal triumph.

One Plus One Equals Three.

National Pictures will be released at intervals designated by the Board of Directors. One of the chief aims of the Company is the provision of sufficient productions to supply the demands of large and small exhibitors in all territories.

National Picture Theatres, Inc., is a co-operative organization conducted solely for the protection and benefit of exhibitor stockholders. It is the ultimate outcome of Lewis J. Selznick's recent campaign in which he offered to wager one hundred thousand dollars that he could make one plus one equal three—the basis of which is seen in the administration by-laws which take exhibitors into a sustaining partnership with Mr. Selznick, with "fifty-fifty" responsibility and one hundred and fifty per cent. results.

"The Undercurrent" Goes Big at Capitol Theatre

GUY EMPEY'S melodrama, "The Undercurrent," released as a special by Select, "went over the top" during its run at New York's magnificent Capitol Theatre.

General John J. Pershing was a guest of honor at a special performance given by the International Trades Conference, representing France, Great Britain, Italy and the United States. More than two hundred notables in military, naval, financial and diplomatic circles were present.

The New York critics ,like those in other cities, were unanimous in their praise of "The Undercurrent." "It made a tremendous impression on every member of the big audiences," said the SUN, "Empey acquits himself with credit. Story done cleverly and with great dramatic technique. Draws continuous applause from a tense audience. 'The Undercurrent' should be shown in every motion picture theatre, factory, labor hall and school house in the United States."

LEWIS J. SELZNICK TO PRODUCE PLAYS FOR LEGITIMATE STAGE; "BUCKING THE TIGER" IS FIRST

Popular Story by May Tully and Achmed Abdullah to Have Broadway Premiere in January—Stage Successes to be Picturized and Produced by Selznick—"More and Better" Literary Material Assured.

NOT content to be the dominant factor in the motion picture industry, Lewis J. Selznick, President of Select Pictures Corporation, President of National Picture Theatres, Inc., and Advisory Director of Republic Distributing Corporation, has entered the legitimate producing field and will present stage attractions on Broadway.

The first play to be produced by Mr. Selznick is "Bucking The Tiger," a melodramatic novelty by May Tully and Achmed Abdullah, adapted from Mr. Abdullah's popular novel of the same name. Rehearsals for the forthcoming production went under way several weeks ago and the New York premiere is announced for the first week in January. Other big productions will follow at intervals.

"Bucking The Tiger" is in three acts and deals with the attempt of a band of "gentlemen" to beat the high cost of living without working. The play is being staged by one of the leaders in producing circles and enacted by an all-star cast headed by popular Broadway favorites.

Stage Successes for the Screen.

The announcement of Mr. Selznick's entrance into the legitimate producing field carries added significance to the exhibitors of the Nation. Simultaneously or subsequent to the presentation of the plays on Broadway, the stories will be adapted to the screen and made into pictures by Selznick Pictures Corporation. This move, it is pointed out, will give exhibitors the cumulative benefit of the popularity and advertising of stage successes, coupled with production on a broader and more elaborate scale in screen form.

Mr. Selznick's intimate alliance and acquaintanceship with America's foremost authors and stage directors will also result in a steady stream of original or stage-form literary material for adaptation to the silversheet.

Here's Olive Thomas' "Double!"

Miss Victoria Groom Adjudged Winner in Beauty Contest Conducted by Baltimore News—Gets Place in Selznick Picture

Olive Thomas, Selznick star, presenting the Myron Selznick prize to Miss Victoria Groom, winner of the Olive Thomas Beauty Contest conducted through the columns of The Baltimore News.

'TIS a grand and glorious world for petite Victoria R. Groom of the quiet city of Baltimore, Maryland.

Reason: She was declared the winner in an Olive Thomas beauty contest staged in Baltimore by Howard E. Greene, exploitation representative for Select's Washington branch.

Miss Groom's vivid dreams of shaking hands with a regular "movie" star and cavorting amid the mystic maze of a great studio, to say nothing about a real, honest-to-goodness "part" in a picture-play, has all been realized with remarkable rapidity.

Mama and Papa Come Along.

Miss Groom, accompanied by Mama and Papa Groom, arrived in New York after Norman Clark, dramatic editor of the Baltimore News, and Bernard Depkin, Jr., Managing Director of Baltimore's Parkway Theatre had declared her the best "double" of vivacious Olive Thomas, Selznick star. Baltimore's prize beauty was escorted to the Selznick Studios in Fort Lee, N. J., where she was presented with the Myron Selznick trophy, a handsome silver vanity case suitably engraved, and then proceeded to pose before the camera with Olive Thomas and Director John Noble explaining the intricate art of being cool, collected and—natural."

"The Imp" Will Get You if You Don't Watch Out!

From "A Regular Girl" to "The Imp!" Some descent, eh? But Elsie gets away with it in fine fashion in her new Selznick Picture, written by Miss Janis herself in collaboration with Edmund Goulding.
It's a "surprise" picture of suspense and shivers!

REPUBLIC ANNOUNCES FIRST THREE RELEASES

"The Amazing Woman," "Twelve-Ten" and "The Blue Pearl" Head Series of Attractions To Be Distributed by Newly Organized Company—Kinograms and Prizma on List

LEWIS J. SELZNICK

Lewis J. Selznick, Advisory Director, and Briton N. Busch President of Organization Which Will Specialize in Distribution of Highest Grade Special Attractions—Sales Force Ready for Service to Exhibitors.

UNUSUAL interest is attached to the announcement of the box-office attractions which are to constitute the first releases of the Republic Distributing Corporation of which Lewis J. Selznick is Advisory Director and Briton N. Busch, President.

The new company, specializing in the distribution of the highest grade independent productions available in the market, has chosen "The Amazing Woman" as its first release. "The Amazing Woman" is a Lloyd Carleton Production and was produced under the personal direction of Mr. Carleton. Ruth Clifford, a popular Broadway favorite is the featured star, ably assisted by a cast of notable players including Edward Coxen, one of the best known leading men on the screen. The picture is truly representative of the type of productions which will be distributed by the new organization in the future.

The company's next two productions scheduled to follow the release of "The Amazing Woman" are "Twelve-Ten," a Herbert Brennon Production, and "The Blue Pearl" presented by L. Lawrence Weber. Both of these offerings are specially noteworthy in view of the fact that they embody all that is best in story, star and direction.

Prizma and Kinograms.

The Prizma Natural Color Pictures and Kinograms will also be distributed by Republic Distributing Corporation. Both products are conceded to be leaders in their respective fields. Scoop after scoop has been recorded by the alert camera eye of Kinograms, and with recent added facilities, exhibitors may expect even a better service in the popular news reel.

Special attention is directed to the fact that by the taking over of the World Film Corporation's branch offices in their entirety through a mutual arrangement, a tremendous financial burden which would otherwise have to be incurred by exhibitors, is avoided. In this connection, exhibitors will benefit by the moderate rentals through the elimination of the expense attached to the building up of a new distributing system.

A scene from Republic first release, "The Amazing Woman," in which Ruth Clifford and Edward Coxen are the featured players. It's a domestic drama of thrills and suspense.

BRITON N. BUSCH

Selznick Producing Play by Sophie Irene Loeb

SOPHIE IRENE LOEB, newspaper syndicate writer and known the country over as an author of striking distinctiveness, has contributed an original story of powerful theme for production by Selznick.

It is "The Woman God Sent" now under course of production at the Selznick Studios in the East. Larry Trimble, noted director of screen successes, is behind the megaphone. The star and cast will be announced shortly.

"The Woman God Sent" is described as a drama of domestic life with its settings taking rank among the most elaborate the silent drama has known. Irene Loeb is personally supervising many of the more important scenes in the play.

Mitchell Lewis Heap Much "Injun" in New Special

MITCHELL LEWIS is a brave "injun" this time!

In "The Last of His People," his latest production released by Select, the stalwart star is seen as Lone Wolf, the last of his Indian tribe, who, with his young sister, Natalie, is adopted and reared by an embittered white man who has cast himself in the forests of the great Northwest.

When a party of gay New Yorkers journey to their land on a hunting trip, there begins a drama of striking contrast and sturdy emotional conflict.

A noteworthy supporting cast includes Yvette Mitchell, Catherine Van Buren, Eddie Hearn, Joseph Swickard and others. "The Last of His People was written and directed by Robert North Bradbury.

"A Scream in the Night" Sets Booking Record

SELECT'S special production, "A Scream in the Night," a melodramatic "thriller by Charles A. Logue, is surpassing previous booking records on specials, it is announced by Charles R. Rogers, Director of Sales for Select.

Since its triumphant four-weeks' run at B. S. Moss' Broadway Theatre, New York, Select branch managers in all territories have literally swept the field with bookings in large and small theatres everywhere.

Ruth Budd, popular aerial star of the vaudeville stage is cast in the role of Darwa, the victim of a crazed scientist's great experiment to prove that man emanates from monkey. Ralph Kellard is leading man.

"A Scream in the Night" offers unusual opportunities for spectacular exploitation.

Famous Stars Aid Hearst Christmas Fund Drive

ELAINE HAMMERSTEIN, Olive Thomas and Elsie Janis, Selznick stars, aided the New York American and Journal in their annual Christmas Fund Campaign, just ended.

The Selznick stars were among other screen celebrities who dressed dolls for auction at the Ritz-Carleton Hotel. The dolls were displayed in windows along Fifth Avenue prior to the event at the Ritz, which was attended by folks socially prominent in New York.

Miss Hammerstein contributed a beautiful French doll. Miss Thomas clothed a "Little Mrs. Wiggs" doll and Elsie Janis came across with a doll dressed as an American soldierette—meaning a motor corps driver.

Elaine Hammerstein's Starring Debut Auspicious by Personal Triumph in Play of Wide Appeal

"The Country Cousin," Adapted From Famous Stage Success by Booth Tarkington and Julian Street, Wins Hearts of Audiences and Extended Bookings From Exhibitors—"Greater Than Fame" Second Production Under Selznick Banner

ELAINE HAMMERSTEIN'S debut as a Selznick star has been made ultra-auspicious in more ways than one. As the refreshingly unsophisticated body of sweetness in her first production, "The Country Cousin," Miss Hammerstein is the living exemplification of the famous rural-metropolitan character made famous the world over by Booth Tarkington and Julian Street.

As an attraction of merit for theatres catering to people of all classes and fancies, Miss Hammerstein in "The Country Cousin" has already won first honors with plenty of room to spare. Leading exhibitors, as well as prominent press critics, cite "The Country Cousin" as one of the few "draw" pictures, excelling in every point of entertainment qualities and dramatic finesse. Proof of this is evidenced in extended engagements, among which appear long runs at the Colonial Theatre, Indianapolis; California Theatre, San Francisco; Wizard Theatre, Baltimore; Olympic Theatre, Pittsburgh; American Theatre, Salt Lake City; Criterion Theatre, Atlanta, and others equally as important.

"The Country Cousin" also played blanket over the Jensen & Von Herberg circuit, the Marcus Loew chain, Crandall's theatres in Washington, D. C., Lubliner and Trinz houses in Chicago, Finkelstein and Ruben circuit in Minneapolis and St. Paul, Hulsey theatres in Dallas, Stanley circuit in Pennsylvania, Poli circuit in New England, Seanger chain in the South, and many others.

"THE Spirit of Youth"—"The Girl of Your Dreams"—"Rural Simplicity vs. Metropolitan Madness"—"Little Miss Innocence from Meadowbrook Farm"—"The Girl You Can't Forget!" That's Elaine Hammerstein, the screen's newest and most charming artiste.

Miss Hammerstein's second Selznick Picture is "Greater Than Fame," by S. Jay Kaufman. Set for release at an early date.

Box-Office Analysis for the Exhibitor

By BEN H. GRIMM

ELAINE HAMMERSTEIN ARRIVES as a sterling star in her first Selznick picture, "The Country Cousin." As a whole the picture is a delightful blend of an irresistible star and a thoroughly appealing story. The piece has just about the proper amount of humor to season its more seriously appealing moments, and its values in contrast are cleverly combined in a smooth-running hour's entertainment. All in all, the picture is one that could easily serve as a model for picture-makers, even in these days of so-plentiful "specials."

The picture is an adaptation from the famous stage play of the same title by Booth Tarkington and Julian Street. Director Alan Crosland's handling of the material offered enhances to a considerable degree the colorfulness of locale—which shifts from sun-swept country fields to light-flooded society villas in New York. Production details throughout are held to a high artistic standard, and beauty of composition and lighting in many of the scenes vie in interest with the situations themselves.

R. Cecil Smith made the adaptation, and in the scenario were retained many of the original lines of the play. The greater number of these lines carry with them the cleverly humorous touch that has characterized Booth Tarkington's writings, and their presence in the picture makes for smiles and laughs—and sometimes just a tug at the heart strings.

Miss Hammerstein makes a personal hit in the piece. In no little measure is the worth of the offering due to her winning personality and histrionic ability. She is beautiful, yes, but more than that, she gets over that subtle something that is recognized in individuals who are made public idols, and her first stellar appearance in Selznick Pictures promises a most rosy-hued future.

CAMERA STORY OF EXPLOITATION TH

TOP—A few of the hundreds of soldiers and sailors who participated in the Red Cross parades in New York to exploit Elsie Janis in "A Regular Girl." (2) A corner of the crowd that turned out for the "Upstairs and Down" foxtrot staged by the Madison Theatre, Detroit.
CENTER—"Upstairs and Down" diving contest that took San Francisco by storm. C. L. Knappen, Select's 'Frisco manager, presenting the Myron Selznick trophy. (2) How the reception committee "played up" Elsie Janis upon welcoming General Pershing home from France.
BOTTOM—A section of the "angry mob" out to nab "The Perfect Lover" in Toledo, Ohio. Staged by Temple Theatre, Toledo. (2) Olive Thomas Loving Cup presented to winner of fox-trot contest during showing up 'Upstairs and Down" in Denver.

Select Field Fo Series of Big C Theaters in A

Scores of Novel Stunts add Power of Attractions—' Proves Popular Vehic ploitation—"A Re "The Country Splendid P

MOTION PICTURE TIMES exploitation campaigns planne forces of Select Pictures Co they serve.

Several of the campaigns photogr are admittedly among the most comp moted in the history of motion picture campaigns and compare notes. Man may be utilized to fine advantage for are scheduled for your theatre.

The Select organization has t company in the industry. Twenty-e Select branches throughout the Un Office directorial and plan staff cons specialized advertising, exploitation a

"UPSTAIRS AND DOWN"

Blank Theatre, Providence, R. I.—"Upstairs and Down" fox-trot contest, with Governor Beekman and Olive Thomas as guests of honor. Myron Selznick trophy awarded to the winning couple. Approximately 10,000 persons turned out for the contest conducted by Providence News.

American Theatre, Denver.—"Upstairs and Down" ladder contest in which firemen competed for Myron Selznick trophy. "Upstairs and Down" day at Lakeside Park. "Upstairs and Down" diving contest, swimming races, dancing contests, hurdle races, etc., with passes to the theatre for the winners. "Upstairs and Down" merchandise sales in department stores.

Madison Theatre, Detroit.—Olive Thomas beauty contest conducted by Detroit Journal. Wrist watch awarded girl who most resembled Miss Thomas. Over 500 Detroit girls entered contest.

Strand Theatre, Hartford, Conn.—"Baby Vamp," impersonating Olive Thomas' characterization in the play, promenaded principal streets. Attired in short dresses, pantalets, brightly colored socks, colored parasol, etc.

(Note: Stunts alike or similar to the above put over by practically every theatre in which "Upstairs and Down" has been presented.)

"A REGULAR GIRL"

Broadway Thatre, New York.—6,000 half-sheet snipes posted on every available object in Greater New York; mammoth banners reading: "Join the Red Cross with Elsie Janis—She's 'A Regular Girl'—strung midair between Broadway and Continental Hotel at Forty-First and Broadway.

Elaborate displays of "A Regular Girl" songs arranged in leading windows along Fifth Avenue and Broadway. Fifth Avenue coach containing boy band motored along Fifth Avenue and Broadway during run at theatre. 10,000 red, white and blue shields pasted on automobile windshields, wagons and other vehicles. Buttonieres containing picture of Elsie Janis and General Pershing circulated among passersby on Broadway.

Boy Scouts carrying banners announcing "A Regular Girl" marched in Red Cross parades. Newspaper contest offered prize for best solution to query: "Can you earn ten thousand dollars in thirty days as Elsie Janis does in 'A Regular Girl?'" Merchandise sales for "Regular Girls" conducted by several department stores.

(Stunts alike or similar to the above put over in all cities.)

HAT GETS THE CROWDS AND PROFITS

orce Conducts Campaigns for ll Territories

d to Interest and Drawing -"Upstairs and Down" icle for Sure-Fire Ex- Regular Girl" and Cousin" Offer Possibilities

S presents herewith a brief digest of ned and conducted by the exploitation Corporation and the exhibitors whom

graphed and described on these pages prehensive and profitable drives pro- res. Read the synopsis of the various ny of the stunts and ideas described or putting over any attractions which

e largest exploitation staff of any ht experts are stationed in as many ed States and Canada, with a Home nsisting of eleven highly trained and and publicity men.

"THE PERFECT LOVER"

Temple Theatre, Toledo—"Man hunt" contest conducted through columns of Toledo News-Bee. A two-column cut of "The Perfect Lover" appeared on page one. A large question mark covered the face and features of the man who was engaged and exploited to represent Eugene O'Brien. "The Perfect Lover" appeared daily at busy stores and thorofares, with cap as only mark of identification. Tremendous crowds gathered each day to catch the mysterious man. News-Bee ran big publicity and news weeklies "shot" the "mobs."

Criterion Theatre, Atlanta.—Criterion announced that several hundred 5 x 7 autographed photos of Eugene O'Brien would be presented to the first 300 ladies applying for admission at a special Monday morning performance. The women responded in "bargain sale" numbers, resulting in big business and much extra publicity.

"THE COUNTRY COUSIN"

Colonial Theatre, Indianapolis.—Licensed aviator soared over town, dropping toy balloons on which were attached envelopes containing novelty herald announcing appearance of "The Country Cousin." In several of the envelopes there were enclosed complimentary tickets good for six admission to Colonial and 100 envelopes contained one pass each. Sales for "Country Cousins" conducted by leading department stores, which inserted double-truck ads at joint cost.

Blank Theatre, Des Moines.—Des Moines Register conducted to determine which local girl most resembled Elaine Hammerstein. Contestants required to submit their photographs, which were published daily with those of the star.

"THE BROKEN MELODY"

Parkway Theatre, Baltimore.—For one week prior to showing of "The Broken Melody," the Parkway orchestra "broke melody" and all instruments went into discord immediately before the announcement slide was flashed on the screen. The audience couldn't understand why the harmony was harmed 'till the title of the coming picture "put 'em wise."

TOP—"Upstairs and Down" ladder contest in which Atlanta fire department responded to "general alarm," climbed "Upstairs and Down," etc.—all to exploit Miss Thomas' picture at the Criterion Theatre. (2) How window displays are arranged for the song, "The Perfect Lover," dedicated to Eugene O'Brien. CENTER—Ticket lines four blocks long swarmed the Broadway Theatre during the New York run of Elsie Janis in "A Regular Girl." (2) One of the New York exploitation stunts for "A Regular Girl." The equestrienne rode up and down Fifth Avenue and Broadway during the entire run of the picture. BOTTOM—Brass banding "A Regular Girl" in New York. This band, playing the new melody, "A Regular Girl," paraded Broadway and Fifth Avenue. (2) Exploiting "The Country Cousin." Pretty model in calico dress drives old-fashioned vehicle about main streets.

SERVICE AND SHOWMANSHIP

"Keep 'em smiling and they'll come your way."—Ralph Ruffner.

"Presentation is half the battle—you win!"—Jack Eaton.

Exterior Exhibits of Distinction

DISTINCTIVE showmen operating theatres of medium size are rapidly realizing the box-office value of effective exterior exhibits. The larger first-run houses having permanent marquee, electric signs, elaborate panels, stationary stands, etc., need not give as much attention to exterior displays as the smaller exhibitor.

The exhibit reproduced below is an excellent example of care and efficiency in the arrangement of outdoor tableau. It is the work of W. E. Jones, owner and manager of the big Superba Theatre, San Diego, Cal. By the use of compo-board and cut-outs, Mr. Jones has succeeded in arresting the eye and mind in a decidedly conspicuous, yet pleasingly simple manner. The trivial cost of arranging the exhibit is a point in its favor. Mr. Jones evidently familiarized himself with the punch behind the Olive Thomas picture and promptly set out to capitalize on the vivaciousness and comedy appeal.

Lobby Displays that Compel

TOO many exhibitors confuse "gingerbread" with "dignity" in planning lobby displays designed to reflect the spirit of the play. The underlying principle of any lobby display is the creation of something that bears directly on the theme of the story without resorting to the grotesque or "cheap sensationalism" found in many so-called "exhibits."

E. C. Bostick, Manager of the Merrill Theatre Milwaukee, sends photographic proof of a highly dignified and suggestive exhibit for Eugene O'Brien's "The Perfect Lover." The wording on the arrows extending from the heart cut-outs bearing portraits of Lucille, Lee Stewart, Marguerite Courtot, Martha Mansfield and Mary Boland (the famous "beauty quartette" in "The Perfect Lover") read: "I offer beauty." "I offer love." "I offer happiness." "I offer passion." The heart under O'Brien's portrait reads: "Which one does he choose."

Outdoor display arranged by W. E. Jones, Manager of the Superba Theatre, San Diego, Cal. Note the freshness and distinctiveness of the exhibit. That dancing cut-out of Olive Thomas made 'em all up and notice.

The kind of lobby that appeals to patrons of refinement and taste. Note the flowers and ferns. All exhibitors can add dignity and tone to their lobbies by the use of fresh or artificial flowers.

Music and Orchestration

IN the words of Hugo Riesenfeld, "the concert master of Broadway," music is "the soul of the screen." Many good pictures have been dimmed and dulled by careless, colorless accompaniment and orchestration permitted by some exhibitors, while mediocre pictures have been "put over" as audience-winners through inspiring melodies which arouse the emotions of your spectators

MOTION PICTURE TIMES makes an urgent plea for the advanced, modern accompaniment which is now to be found in all first class motion picture theatres. Choose your music with the same precision and care that you exercise in the selection of your screen subjects and make use of the orchestrations furnished gratis by music publishing houses that compose songs and melodies especially for motion picture productions.

Next to the feature subject itself, your orchestra is your most important asset—or liability. If business isn't booming, don't cuss the pictures, the location of your house, the H.C.L. or the poor box-office girl UNTIL you've mingled with your audiences and noted their comments upon the musical cusine.

Covers of the new songs, "The Country Cousin" and "The Glorious Lady," published by Jerome H. Remick Co. and Irving Berlin, Inc., respectively, and dedicated to Elaine Hammerstein and Olive Thomas in their Selznick Pictures of the same names.

Covers of the songs, "Sealed Hearts" and "Piccadilly Jim," published by Irving Berlin, Inc., and dedicated to Eugene O'Brien and Owen Moore, respectively, in their new Selznick Pictures of the same names.

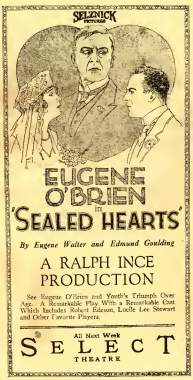
A LINE O' TYPE

Increasing Volume of Newspaper Space Used by Exhibitors Proves Value of Consistent Advertising—Why Some Ads Fall Short of Their Mark.

ADVERTISING managers of metropolitan and rural newspapers the country over attest to the remarkable strides of motion pictures. And rightly so!

Compare the space used today by exhibitors with that used several years back and you'll readily agree that newspaper advertising is crowded with results, otherwise it would NOT be utilized to such an extent to influence the gentle public.

But advertising experts also admit that some of the layouts and copy used in newspaper and program advertising fall short of the mark, owing to the indiscretion, or lack of knowledge, of the ad. writers.

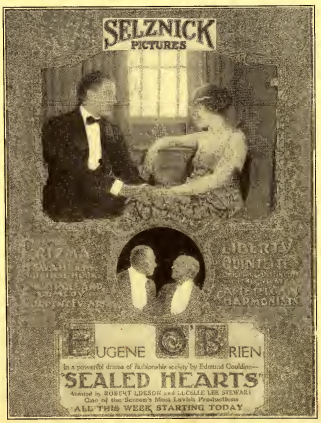

SELZNICK PICTURES
EUGENE O'BRIEN
'SEALED HEARTS'
By Eugene Walter and Edmund Goulding
A RALPH INCE PRODUCTION
See Eugene O'Brien and Youth's Triumph Over Age. A Remarkable Play With a Remarkable Cast Which Includes Robert Edeson, Lucile Lee Stewart and Other Favorite Players.
All Next Week
SELECT
THEATRE

Many exhibitors still cling to the cold, harsh type advertisements which, although they may be made attractive and forceful, lack the mental appeal of the advertisement containing a cut of the star or a scene from the play.

The reproduction to the right (top) is a fine example of artistic layout as applied to the generous use of cuts. The ad, in its original form occupied a space of four columns by several hundred lines and was inserted by the Colonial Theatre of Indianapolis.

The Colonial set out to drive home the ROMANCE and DRAMATIC CONFLICT of Eugene O'Brien's picture, "Sealed Hearts." How well it succeeded is left to your own good judgment.

LET the other fellow see what you're doing in advertising and publicity. The "Line O' Type" Department of Motion Picture Times solicits specimens of newspaper advertisements, program announcements, etc. Criticisms will be constructive at all times, with pertinent suggestions on how to improve copy and layouts for greater box-office results!


SELZNICK PICTURES
LIBERTY
EUGENE O'BRIEN
In a powerful drama of fashionable society by Edmund Goulding—
"SEALED HEARTS"
Featured by ROBERT EDESON and LUCILLE LEE STEWART
Cast of nine Selznick Mona Lawlah Productions
ALL THIS WEEK STARTING TODAY

Four column advertisement used by Colonial Theatre, Indianapolis. An intelligent use of large space, made highly effective by artistic border and contrasting cuts.

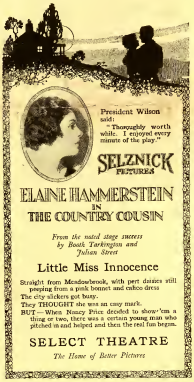
CRITERION
This Week Hello, Everybody!
Here she is—PEP and PERSONALITY
ELSIE JANIS
in
"A Regular Girl"
She's a female Fairbanks
RIDING bareback, leaping from the trapeze, clowning the clowns and keeping one reeling in all a part of Elsie's advent in the better, warmest romance the screen has known.
Miss Janis' first public appearance in two years. A festival of fun. COME!
SELZNICK PICTURES
Fox News
Mutt & Jeff Comedy
CRITERION ORCHESTRA
Most Superb Musical Organization in Southern States
Direction Dave Lowe

Five column advertisement inserted by Criterion Theatre, Atlanta. A "peppy" announcement, but lacking in continuity and clarity. The average reader would have too much to think about upon glancing at the layout and copy.

Successful Advertisers Demonstrate That Clarity Is One of Most Important Requisites—The Advantage of Art and Cuts Over Cold Type.

The advertisement is "easy to see," easy to read and, what is more important, delivers its message clearly and quickly in pictures, rather than in words.

The Criterion's (Atlanta) advertisement on Elsie Janis in "A Regular Girl" is effervescent, but lacks the continuity that spells the utmost in results. The pen sketch showing Elsie Janis in action was taken from an advertisement in the Selznick Press Book on the production, but the effect of the drawing is lessened by an over-abundance of headlines and copy. Clarity is one of advertising's elementary requisites. To shout continuously is sometimes worse than whispering continuously. Good advertising necessitates the proper understanding of WHAT to say and when to STOP saying it!


President Wilson said
"Thoroughly worth while. I enjoyed every minute of the play."
SELZNICK PICTURES
ELAINE HAMMERSTEIN
IN
THE COUNTRY COUSIN
From the noted stage success by Booth Tarkington and Julian Street
Little Miss Innocence
Straight from Meadowbrook, with pert dimples still peeping from a pink bonnet and calico dress
The city slickers get busy.
They THOUGHT she was an easy mark.
BUT—When Nancy Price decided to show 'em a thing or two, there was a certain young man who pitched in and helped and then the real fun began.
SELECT THEATRE
The Home of Better Pictures

Attention is directed to the reproductions of the two column advertisements on "Sealed Hearts and "The Country Cousin." These ads appeared originally in the exhibitors' campaign books on the productions and are cited because they have proved popular among exhibitors.

THE Art and Copy staff of Motion Picture Times is at your service! When you want to insert a specially designed announcement, write us the details, size of space, etc., and we'll submit suitable designs and copy without charge or obligation.

That's SERVICE! Use it!!

"Piccadilly Jim" getting ready to knock the "willian" into oblivion.

"Piccadilly Jim's" famous wink-o-blink! No girlie can resist it!

The morning after! But wait! It's only a memory of days gone by!

You can't see the "girl," but she's telling Jim where to head in!

Round the Town With the Town Rounder!
*"Piccadilly Jim" Coming on the Wagon of Joy

P. G. Wodehouse's Popular Saturday Evening Post Serial Provides Sparkling Comedy-Drama for Owen Moore's First Selznick Vehicle—A Please-the-Public Picture With a Punch in Every Reel

Below—Two scenes from "Piccadilly Jim" and Zena Keefe, the 1920 star, who appears opposite Mr. Moore.

WHEN gentle Jimmie Crocker let go a ripping right to the rear end of a certain Duke's nose, he started a bloomin' fuss that took him clear 'cross the rollin' waves to adventure-swept America.

That was the BEGINNING!

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P. G. Wodehouse hit the pulse of popular opinion when he wrote "Piccadilly Jim" as a Saturday Evening Post serial. Selznick, in picturizing the celebrated story as the initial starring vehicle for Owen Moore, traveled true to form and retained all the wit and humor of the piece, with the added spice and pep that is made possible only through the magic lens of the camera.

Owen Moore is made-to-order for "Piccadilly Jim." It's a fast-moving, laugh-compelling comedy-drama with innumerable novel situations and startling climaxes crowded into five reels of the most delightful entertainment the screen has enjoyed in many months.

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